

11/29/61

THE CIRCUS HISTORICAL SOCIETY

BANDWAGON

VOLUME 5, NUMBER 4

JULY - AUGUST, 1961



Photo by Zintgraff

The above 1888 (verified) lithograph could be termed an excellent example of the art of the lithographer, prior to the turn of the century. It is currently on display in the Hertzberg Circus Collection of the San Antonio Public Library.

THE CIRCUSIANA MAGAZINE

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The European Influence on the American Circus Parade

By Richard E. Conover

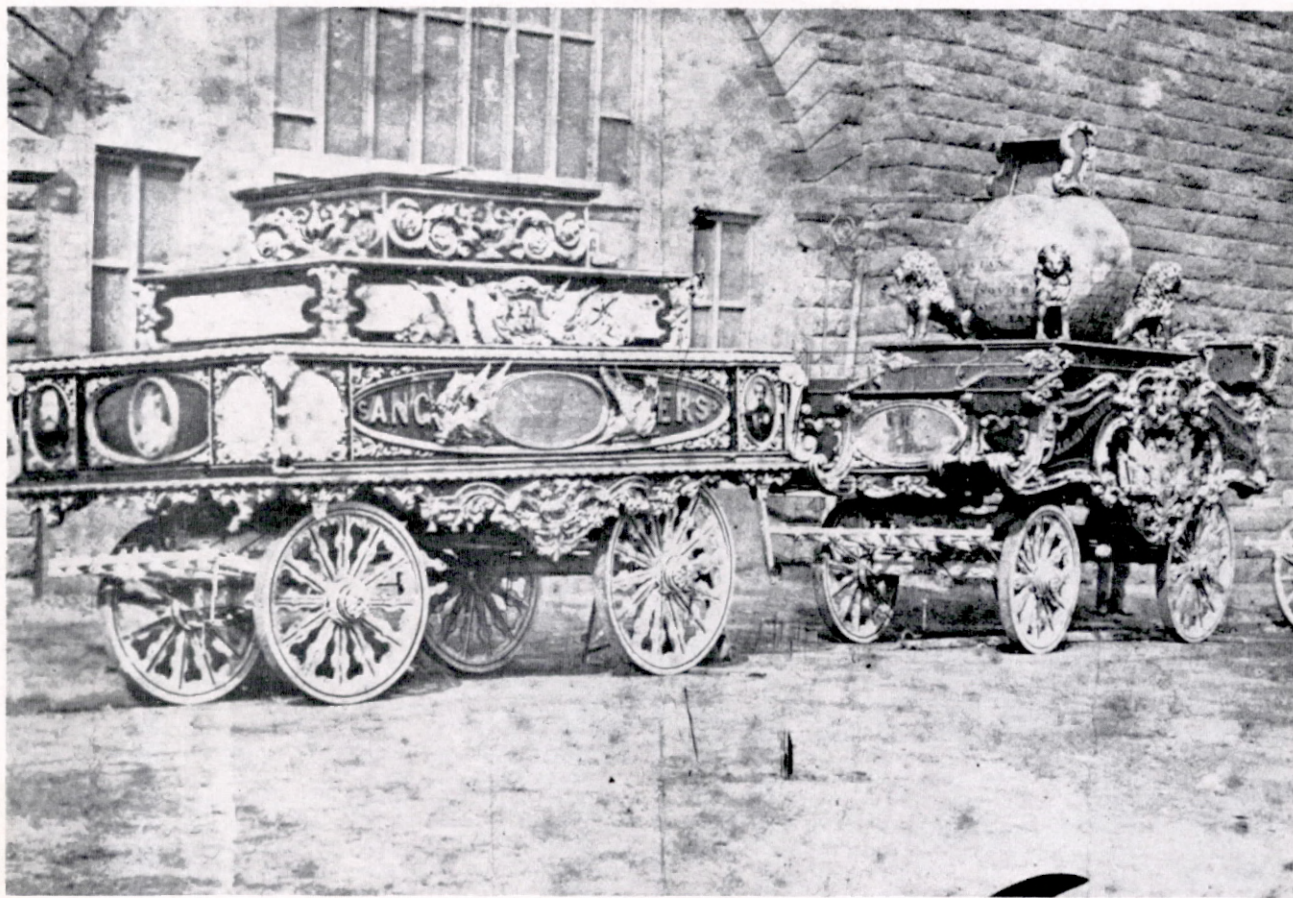


Photo No. 1—Tableau Wagons of the type brought to America in 1864 by Seth B. Howes. Photograph by courtesy of Anthony Hippisley-Coxe.

The first phase of this subject which I have chosen to call the European Influence began in 1864 with the importation of our first tableau wagons from England. This activity continued for about twenty years with the result that many of our better documented and most elaborate tableaus were of foreign manufacture. The second phase of this influence occurred in the early years of this century when certain European works of art served as the models on a few domestically built parade wagons. However, even before this first "invasion," the American circus parade had been developing in its own pattern for almost twenty-five years.

The earliest known record in this country of a procession that might be termed a circus parade is a cut advertising Purdy, Welch, Macomber & Co. that appeared in the Albany (N.Y.), Argus in 1837. This cut, which was discovered by Col. Sturtevant and used in his article that appeared in the April-May 1941 issue of *The White Tops*, shows a mounted band of fifteen musicians riding twelve horses and one elephant. We could presume that musicians continued to parade mounted until 1847, a date which now appears to be correct for the introduction of the first ornamental bandwagon. This vehicle, built by John Stephenson of New York City for the Raymond & Waring Circus, was a shell-type, canopied affair, possibly

with sunburst wheels. We have only two advertising cuts which substantially agree, and a special 12-page, non-illustrated pamphlet that rambles on for 2000 words without agreeing in any detail with the cuts (all dated 1847) to convince us that here was a work of art that "outshone the triumphal chariots of the Caesars."

In 1848, Stephenson built a similar bandwagon for Welch, Delavan & Nathan (ref: my cut appearing in page 15 of Fox's *Circus Parades*, also in the *Bandwagon* for March 1953). By 1850, practically every show of any importance had a bandwagon to lead its parade. It, followed by all of the animal cages that the show could muster, and interspersed on occasions with mounted riders, was about all there was to it. Early in the same decade, an organ wagon called the Apollonicon appeared on the Spaulding & Rogers Circus. When Seth B. Howes, the American showman who was responsible for most of the reasons for this article, moved his show to England in 1857, he took an Apollonicon with him. Also in 1857, appeared the steam calliope, an American product that never found substantial acceptance abroad. That was the last important development on the American parade scene before I introduce my subject.



Photo No. 2—Advertising Cut from an 1869 Great European Herald. Photograph by courtesy of Chappie Fox.

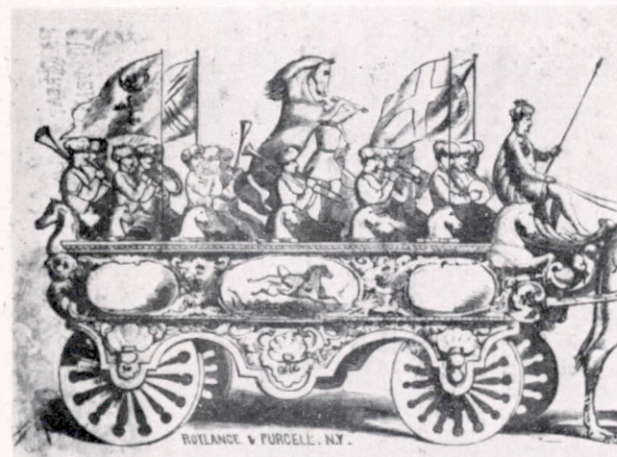


Photo No. 3—Advertising Cut from a Great European Herald, circa 1867.



Photo No. 4—Advertising Cut from reverse side of the same herald as photograph No. 3.

THE HOWES EUROPEAN CIRCUS OF 1864

It has long been established that when Seth B. Howes returned with his Great European Circus in 1864, after a seven-year sojourn in England, he brought back some fine parade equipment. Included in this were the first tableau wagons to appear in America. There has been, for two generations at least, considerable confusion about the identity of these wagons. One could conjecture about what they might look like from three illustrations we have that appeared in two Great European Heralds. The two heralds are now in Sarasota, the one from which the cut of the Globe Tableau (Photo No. 2) was copied being at the Museum of the American Circus, while the others which carried the cuts of the Golden Horse and the Three-Tiered tableaus (Photos 3 and 4) currently seems to be lost somewhere around The Circus Hall of Fame. However I am fortunate in having a photostat of it which the late George Chindahl gave me several years ago.

The fact that one of these drawings was of a globe tableau led to the origin and subsequent perpetuation of the erroneous conclusion that the Big Globe Telescoping Tableau (Photo No. 6), that was new on the Howes Great London Circus of 1871, was a part of this 1864 importation. In my 1956 publication, *THE TELESCOPING TABLEAUS*, now out of print, I strove to point out the error of this conclusion; but in doing so, I could not completely account for a second Globe Tableau (second, that is, besides the original configuration of the Five Graces) that obviously existed.

The discovery, about 1951 by George Chindahl, of the Wisconsin Dells picture of the so-called Golden Horse Bandwagon (Photo No. 5) licensed us to place more faith in the pictorials of the Great European heralds. It then became probable that there were at least three major wagons in the set, especially since fragmentary descriptions of them have turned up in newspaper accounts.

The attraction that received the most comments in the press was the Three-Tiered vehicle. It commanded attention because an uncaged lion was ridden on the top deck, reclining at the feet of his mistress impersonating the Goddess of Liberty, all surrounded by a bevy of girls seated on the lower decks. While this was all intended to awe the townspeople and tingle their spines a bit over the idea of mixing cats with "kittens," this particular lion seems to have been docile—so tame, in fact, that when the wheel came off the wagon in front of the Tribune office in Chicago, thereupon tumbling the Goddess, her court, and the lion into the street, the cat was the least perturbed of all and patiently waited for someone to come and get him.

The quest to identify the vehicles on the Howes Show received a major assist in August 1959 when Mr. Hippisley-Coxe, British Circus Historian and fellow member in the Union des Historiens du Cirque, sent me an ancient photograph (No. 1) from the British Sanger Circus. There can now be but little doubt that was the intention to illustrate these two and the Golden Horse tableaus in the Great European heralds. The heralds, coupled with the dozen pertinent newspaper comments that I have already corralled, definitely prove that either these Sanger wagons or two almost exactly like them were on the 1864 Howes Show. Those interested in doing a little microscopic probing will note that the mud-board in the Wisconsin Dells picture is almost identical to that on the Three-Tiered vehicle in photograph No. 1, an identity that strongly suggests that all three vehicles were made by the same manufacturer.

After pursuing all currently available leads, including a visit to England in September 1960, I have been unable to definitely determine whether the two Howes wagons were duplicates of, or second-hand from, Sanger. However, the majority of the evidence points toward the second-hand hypothesis. While in England, I visited Mr. James Sanger, now aged 91, the youngest son of Lord John Sanger who, with his brother George, jointly operated the Sanger Circus for many years. Mr. James Sanger had no recollection of the wagons in the

picture, nor would he have had if they were sold to Howes six years before he was born. At the same time, it is obvious that he has vivid memories about the old Sanger show, even going so far as to volunteer information about the sale of the pony float to Forepaugh (ref: my article ALLEGORICAL PONY-DRAWN PARADE FLOATS, in September-October 1960 Bandwagon, page 8) and Adam Forepaugh, Jr's, date at Covent Garden with his clown elephant in 1884 (ref: my 1959 pamphlet THE GREAT FOREPAUGH SHOW, page 12). Also, as Sanger recalls it, most of the shows in England built their own wagons. This may partially account for the almost complete lack of interest by our British contemporaries in the history of their parades or the builders of their parade equipment. In fact, I have been told by several that there is not a single parade wagon still in existence in the British Isles, nor is there anyone who is an authority on the subject. So it appears that this is a matter that could have best been solved by a historian of a previous generation, because by now there is no one left either in England or in the United States who could have any recollection of these vehicles.

After the 1864 season, the circumstances of Seth B. Howes' connection with the Great European, as well as the history of the wagons, is still obscure. It is certain that Howes sold out to a firm known as the Flatfoots—George F. Bailey, Lewis June, Avery Smith, and John J. Nathans—before 1867; and it now appears that the transaction took place just before the St. Louis opening in 1865. Since the Flatfoots controlled other shows, they divided up these feature wagons, sending the Golden Horse Bandwagon to the George F. Bailey Circus and retaining the three-decker on the Great European. The Globe Tableau was on and off the Great European; in fact, the earliest mention uncovered to date has it on a show known as Howes Olympian Circus which was playing Chicago in 1865 concurrently with the St. Louis dates of the Great European. It was, however, back on the latter show in 1868 and listed, along with the Three-Tiered tableau, with the show property to be auctioned off by the Flatfoots in March 1872 at Lancaster, Pennsylvania. At this sale, most of the property was bid in by the firm because it was not bringing satisfactory prices; and these two tableaux are last heard from in the list of property that was re-advertised a year later.

It is quite certain that there were two other tableaux in this set even though no advertising cuts or photographs have turned up on them. One of these was the Chinese Car of Confucius which the Detroit Free Press for May 10, 1864, describes as a vehicle with exquisite carvings, heavy guildings, and beautifully painted panels depicting notable events in American and European history. It was further embellished with several young ladies attired in Louis IV era costumes. This chariot continues to be mentioned now and then in the material that I have through 1870. The second tableau was the Neptune Chariot, the first of possibly four of that name—another one of those situations that makes the tracing of wagon history interesting. Of the others, one was on the Yankee Robinson Circus of 1868-69 and two were on the Barnum Circus, the latter show having one beginning with 1871 and possibly a different one after 1881. Actually, the circumstances are such that one Neptune Chariot, or two at the most, would have been sufficient to account for all four. I hope to have more about this later.

THE HOWES GREAT LONDON CIRCUS OF 1871

Seth B. Howes seems to have gone into semi-retirement after he sold his Great European to the Flatfoots and left the active management of his later circuses to his twin nephews, Elbert and Egbert Howes. These nephews were two of the thirteen children of Nathan A. Howes, older brother of Seth and also an early circus manager. Seth B., himself, lived until 1901 and died a wealthy man. The Clipper for February 12, 1870, tells us that Egbert, under an engagement to Seth B.,

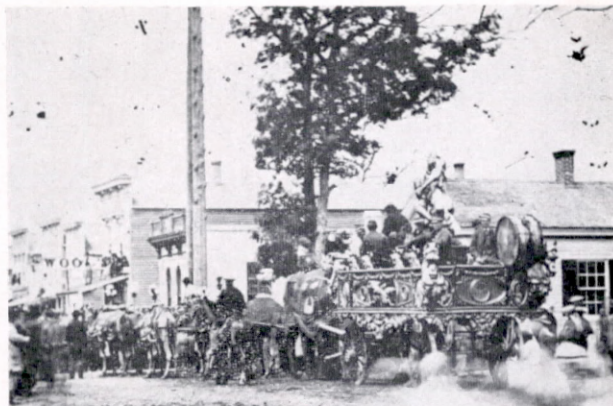


Photo No. 5—The Golden Horse Bandwagon, taken in Wisconsin Dells, Wis., in 1868 by the Bennett Studios of that city.



Photo No. 6—Globe Telescoper imported in 1871 for the Howes Great London Circus. Photograph by courtesy of Otto Schieman.



Photo No. 7—Elephant Telescoping Tableau imported in 1871 for the Howes Great London Circus. Photograph also by courtesy of Otto Schieman.

had sailed recently for England to start another circus there under the Howes & Cushing title as the show was known in 1857-63. Later issues of the Clipper substantiate that they opened in Liverpool on the 19th of March and were out at least through September.

Evidently, this trip was also a buying expedition, because, by the spring of 1871, he had returned with a quantity of elaborate equipment that was used to frame the parade for the Howes Great London Circus. This parade, which in quality has never been surpassed, featured the Globe and Elephant telescoping tableaux (Photos 6 and 7; also ref: THE TELESCOPING TABLEAUS) and included the Three-Headed Dragon pony float pictured in THE ALLEGORICAL PONY-DRAWN PARADE FLOATS, a bandwagon called Euterpe with vertical mirrored panelled sides, a second bandwagon which probably was wrecked at a railroad grade crossing the first season, and a Cinderella Coach.

The nephews had an interest in the Great London through 1873 then sold out completely to James E. Kelly and Henry Barnum who converted it to a railroad show in 1875. Kelly, however, had a big interest in the show right from the start. This corrects an erroneous date for this transaction given on page 2 of my 1957 pamphlet, THE AFFAIRS OF JAMES A. BAILEY. That pamphlet also outlines the subsequent history of Howes Great London and traces the route by which this parade equipment became identified with the Bailey-controlled shows.

THE VAN AMBURGH BANDWAGON

Now that we have the correct date for the transfer of the Great London Circus from the Howes to Henry Barnum & Kelly, I am digressing from my main subject for a paragraph or so

to relate the probable circumstances of an important phase in the history of one of our better-known earlier bandwagons. I refer to the Van Amburgh Great Golden Chariot as it was titled in the lithograph (Photo No. 8) issued about 1866, the year it was built by Fielding Brothers of New York. This particular lithograph is remarkably accurate as evidence by photographs of the vehicle that have turned up on Barnum & Bailey and other shows until the wagon ended its career on the Rhoda Royal Circus in the early 1920's. For some time, Bill Woodcock, Joe Bradbury, and I have been speculating on how the wagon could have gotten to Barnum & Bailey where it first appeared in a picture made in Peoria, Illinois, in 1891, and later in the lot scenes at Chester, England. Recently, very recently in fact, I have reviewed documentation that leads to a highly plausible answer.

While not prepared at this time to delve into much detail on the Van Amburgh Circus and Menagerie, the particular edition (which was not the first use of the title) managed by Hyatt Frost and associates started about 1856. By 1865, they had put out a second unit, one being known within professional circles as the Red Show and the other the Green. The subject bandwagon, constructed for the Red unit, was described in the Clipper for March 24, 1866. The firm previously had another bandwagon at least as early as 1862 which, presumably, was then put on the Green Show. In a personal letter written by Frost in December 1871 (one of a dozen recently acquired and made available to me by Chalmer Condon), he mentioned that the firm was dissolving. By this action, Frost acquired the Green unit, then based in Connersville, Indiana, and the exclusive right to the Van Amburgh title. At the same time, two of the associates, Henry Barnum (no close relation to P. T.) and Kelly were retaining the Red unit which would

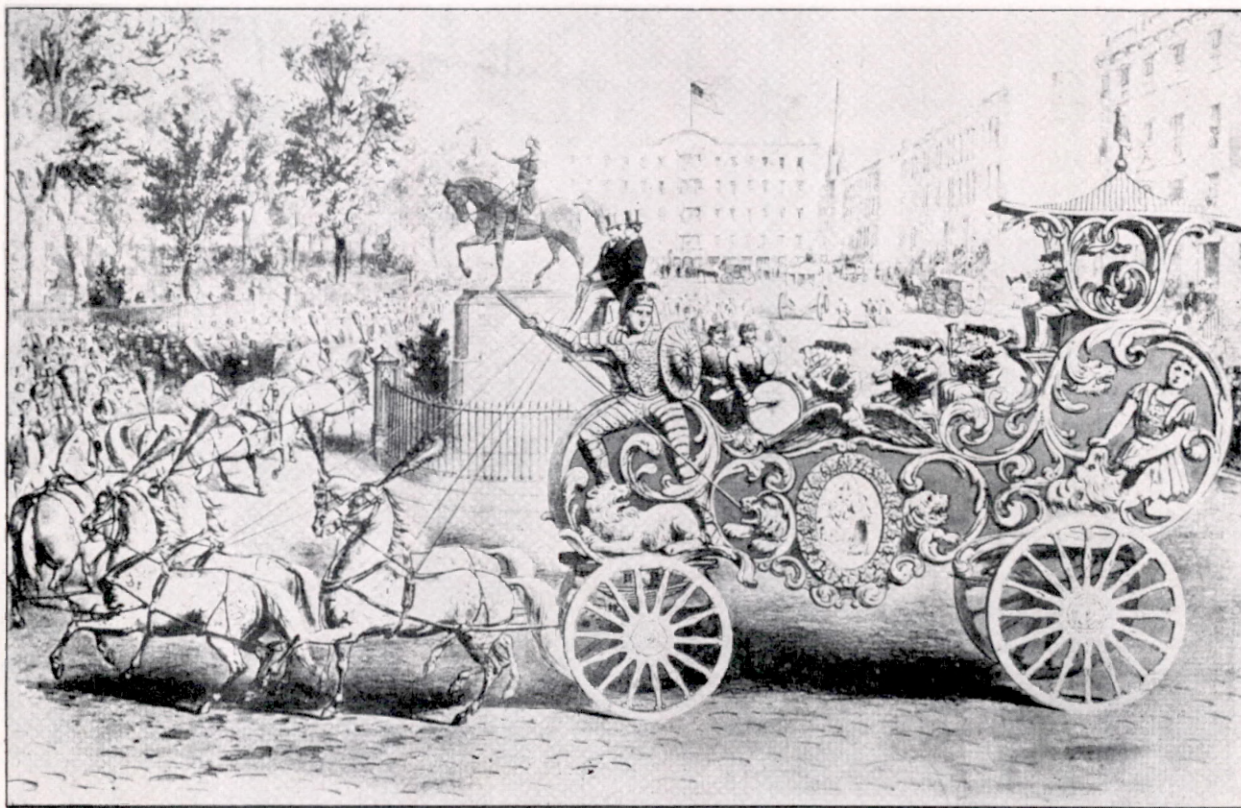


Photo No. 8—Lithograph of Van Amburgh's Golden Chariot.



Photo No. 9—Forepaugh Parade at Worchester, Mass, in 1888. American Antiquarian Society Photograph.



Photo No. 15—The Swan Bandwagon, built for Ringling Brothers Circus in 1907.



Photo No. 16—Bronze Group in Apollo's Pond, Garden of Versailles, France. Photograph by the author.

operate as Barnum & Co. This same information is given somewhat less explicitly in an article by Ken Hubbard entitled "Old Overland Circus Days" that appeared in the **Saturday Evening Post** for December 8, 1923.

Next, we find a cut of this bandwagon in a Howes Great London 1874 courier that is now in the San Antonio Library. The same courier also illustrates five of the wagons that the Howes imported in 1871 and mentions that Henry Barnum is the manager. Actually, as it now develops, he and Kelly owned the Great London in 1874. Therefore, it is plausible to assume that some equipment from the former Red Show was used to augment that bought from Howes. With this bandwagon established on Howes Great London, the subsequent circumstances that placed it on Barnum & Bailey are not difficult to trace. The identification of the Van Amburgh band chariot with Howes Great London leads to another possible error in my pamphlet **THE AFFAIRS OF JAMES A. BAILEY**. Illustrated on its back cover is a bandwagon that, based on what I considered at the time to be sufficient evidence, I identified as the Howes Bandwagon. Since a show of this size would probably not have two similar band chariots, the present conclusions tend to crowd this one out of the Howes inventory. However, both of them definitely made the European tour with Barnum & Bailey.

FOREPAUGH FALLS IN LINE

Several years later, a smidgen of this European Influence eventually caught up with Adam Forepaugh. First, in 1878, he had an American firm practically copy the Howes Globe Telescope (ref: **THE TELESCOPING TABLEAUS**, page 7, and **THE GREAT FOREPAUGH SHOW**, page 6), and we still have the Five Graces Bandwagon as the residual result. A year later, the Clipper reported that he imported two more British wagons. These are possibly the two shown in photo No. 9. Also, while not 100 percent conclusive, there is still a preponderance of evidence that the St. George and the Dragon Telescope was an importation (ref: **THE TELESCOPING TABLEAUS**, page 11).

Now, in order to supply all of this merchandise, there must have been some factories that our British contemporaries have not been able to identify. While Sanger and others, as James Sanger recalls, may have constructed much of their own parade equipment, the fact that even the export business to the States was considerable surely indicates that firms were operating in this specialized field.



Photo No. 17—Bronze Figure, Garden of Versailles, France. Photograph by the author.

Parading the Monuments of Europe



Photo No. 10

We have now come to the second phase of this article. There have been two notable instances where parade wagons built in the States were decorated with copies of European art work. The first of these were the so-called Continental Floats—America, Africa, Asia, and Europe, made in 1903 by Sebastian for Barnum & Bailey. Since I recorded this event in THE TELESCOPING TABLEAUS, it would be too repetitive to illustrate the wagons again. However, since I wrote that pamphlet, I have visited the Prince Albert Memorial, took the reproduced set of photographs, and found that the monument actually is in Hyde Park which is about a mile from where I understood it to be. The original figures are of marble and appear to be about 50 percent larger than the reproductions made for the wagons. As generally known, the figure from the Africa is in the Ford Museum at Dearborn, while those from the other three



Photo No. 11

PHOTOS NUMBERS 10 TO 14

The Prince Albert Memorial of London. The base groups served as models for the America, Africa, Asia, and Europe tableaux built for the Barnum & Bailey Circus in 1903. Photographs by the author.

were apparently destroyed many years ago.

The second example in this category concerns the Swan Bandwagon (Photo No. 15) built by the Moellers of Baraboo for the Ringling Circus in 1907. In this instance, there was no direct copy; in fact, the foreign influence was almost obscured. Nevertheless, a chain of events transpired that permits the inclusion of the Swan within the scope of this subject.



Photo No. 12

For a period of fifty years beginning with 1661, Louis XIV, the Grand Monarch of France, devoted much of his efforts and no inconsiderable part of the state revenues to the construction of the Versailles Palace. It, together with its gardens, deservedly ranks as one of the showplaces of the world. For the next 100 years, the succeeding kings and emperors, prodded no doubt by the usual female agitation of wives and mistresses, added to and remodeled it. However, there does not seem to have been much alteration in the gardens since 1837 when an album of line drawings, illustrating all of the monuments, basins, statues, plaques, vases, and bronze groups that are still to be found there, was published in the City of Versailles.

The copy of this album, given to me by Henry Moeller, had evidently been in



Photo No. 13

his possession since 1894. Henry also stated that they had never found much use for the material in the album, but did mark certain drawings for the attention of the wood carvers when the Swan Bandwagon was being built. Even though these woodcarvers were definitely not copy artists, it is discernible that the suggested drawings influenced them in a minor way, particularly in the execution of the center carving of the Triton riding the dolphin and blowing the conch. On my second visit to Versailles in 1960, I photographed (No. 16) the bronze group in Appollo's Pond that includes this detail. Even less faithfully reproduced is the rear carving of the lady and her young handmaiden. Of the several originals of which this might be considered to be a composite, I have chosen (Photo No. 17) the one that appears to be the most appropo.

While there are many better reasons to visit Versailles, those of you who make



Photo No. 14

The BANDWAGON

it will find two generally rectangular reflecting pools directly behind the palace. Around each pool are eight bronzes similar to the one in photograph No. 17. Over the terrace from there and 900 yards down a long concourse that takes off perpendicular to the back of the palace, you will find Apollo's Pond. Of course, if you choose to be herded through on a guided tour, you will miss this, along with almost everything else that is worthwhile. Versailles is worth at least a day of your time and is easily reached by train from Gare St. Lazere in Paris. After arriving at Versailles Station, it is an interesting mile walk to the palace, just the right distance to condition you for the three miles that you should walk to properly see the gardens. The excellent maps in the official guide book, procurable in your favorite language at the entrance to the palace, is all you need to find your way around.

Those of you who are familiar with my pamphlet THE TELESCOPING TABLEAUS will recognize, just as occurred before when I published THE GREAT FOREPAUGH SHOW, that a little more

FINANCIAL REPORT, 1961 CHS CONVENTION

Joplin, Missouri — August 3, 4, 5, 1961

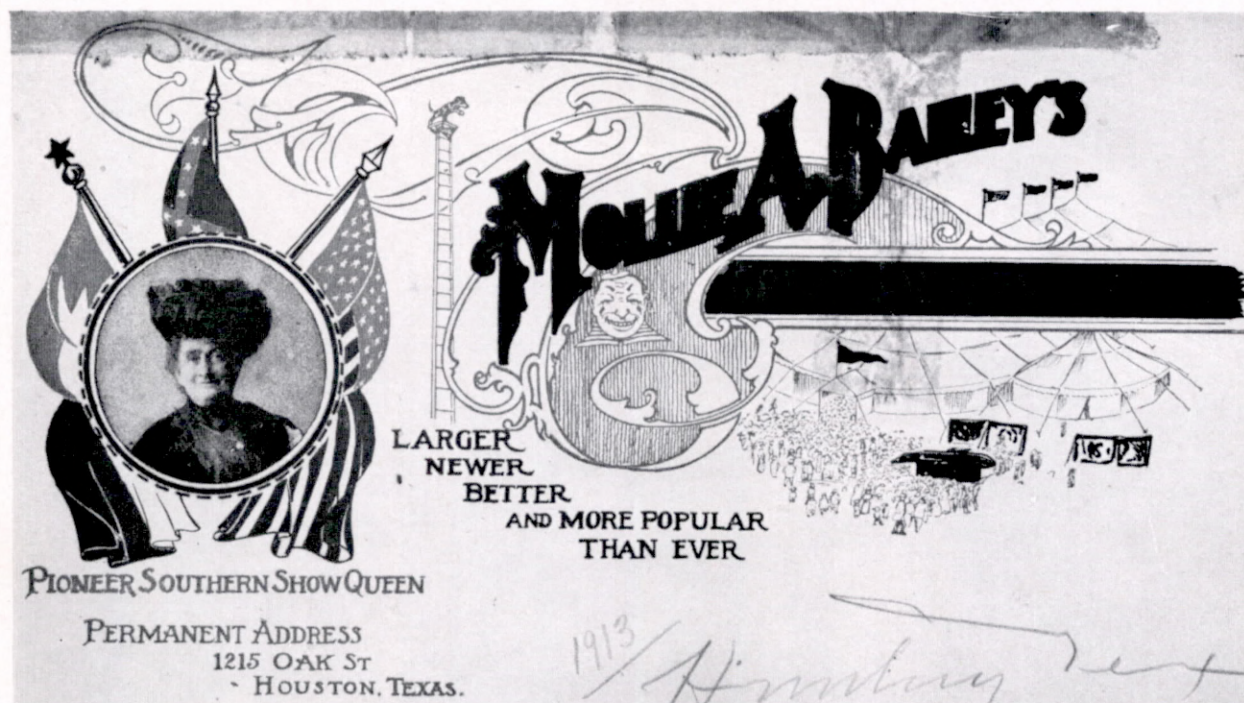
RECEIPTS FROM REGISTRATION ----- \$736.75
DISBURSEMENTS

Convention Badges -----	\$ 39.11	
Circus Tickets -----	93.00	
Banquet -----	348.95	
Ladies Luncheon -----	33.43	
President's Breakfast -----	8.29	
Vases—Ladies Luncheon -----	19.29	
Bus—Columbas, Kansas, Ladies Luncheon & Circus -----	32.00	
Western Union and Long Distance -----	3.60	
Convention Printing -----	73.88	
Postage -----	24.20	
Gil Gray Certificate -----	6.55	
Cuts for Program -----	10.75	
Miscellaneous Expense -----	14.50	
TOTAL DISBURSEMENTS -----	\$707.55	\$707.55
BALANCE -----		\$ 29.20

of it has been revised. The revisions are solely the result of the opportunities that I have had to do further research as no one but me has challenged the conclusions that I drew at that time. It is

evident that considerably more research will have to be done before a reasonably complete history on the early American circus parade can be authoritatively set down.

CHALMER CONDON'S LETTERHEADS



This letterhead of Molly A. Bailey's Great Southern Shows is the vintage of 1913. It is a three color job red, blue, black. The type under the flags is blue. To the right the title is in red outlined with black and the type as well as the banner, ticket wagon, etc is in red. The background material is all in blue which includes the tops and the people.

Minutes of the Circus Historical Society Twenty-Second Annual Convention

Joplin, Missouri August 3, 4, 5 — Connor Hotel

The meeting was opened by Convention Chairman, Paul Van Pool at 3 p. m. Mayor C. C. Haynes of the City of Joplin welcomed the members to the City of Joplin. The reply was given by Vice President C. P. Fox.

It was moved by Sverre Braathen and seconded by O. E. Miller that inasmuch as the Minutes of the last convention had been published in the Bandwagon that the reading of them be dispensed with. The motion was carried.

The Treasurer's annual report was read, and copies were made available for members. It showed balance as of July 25, 1961 of \$2,341.18. A motion that this be accepted was made by Sverre Braathen and seconded by Don F. Smith. The motion was carried.

President Fred D. Pfening, Jr., gave his annual report. Acknowledgment was given to Paul Van Pool for his aid with the Convention and to Ned Aitchison for his part in preserving the history of the Circus by opening the Merle Evans Museum in his home in Columbus, Kansas. Mention was also given to the Bandwagon Brochure to interest others in subscribing growth in the past year. We are continuing our affiliation with the C.H.S. International. The election procedure was explained, with nominations going out the middle of August to be returned the middle of September.

The matter of old business opened with a report that C. H. S. puttons had been purchased and sent to all members.

Acknowledgement was made to "a genuine calliope player," guest of Johnny Marietta, who had been entertaining the citizens on Johnnie's calliope.

genuine calliope", guest of Johnny

Robert Grover asked for some clarification of the word "circusiana." He thought that the matter of spelling and pronunciation might be taken up with the producers of dictionaries. Homer de Golyer suggested that we consult with the Library of Congress, with the idea of having it accepted as a part of the English language.

Don F. Smith of Detroit, Michigan, reminded those present that he was not only the founder of the Circus Historical Society, but was also the founder and the first editor of the Bandwagon. He expressed the feeling that he should be recognized on the masthead of the Bandwagon. A discussion was held as to the wording to be used. A committee consisting of M. G. Gorrow, Melvin Olsen, and Tom Randolph was appointed to take the matter under advisement and make a suggestion about the wording.

Dick Conover brought up the matter of the special art work for covers and inserts in the Bandwagon, suggesting that the money so spent might be put to a better use. A number of members expressed themselves on the subject. Paul Van Pool and Sverre Braathen thought that the covers were satisfactory and that they added to the "packaging" of the magazine. Mel Olsen thought some color work was too expensive. However, Olsen offered to get an estimate lamented from an Indianapolis firm with whom he deals for comparison.

Sverre Braathen suggested that we might start a column in the Bandwagon similar to "Under the Marque," that was formerly featured in the late lamented

Billboard. He also suggested that we should have an obituary column of circus folk who have passed. His idea was to have a representative on each circus to furnish this information.

Agnes W. King, Editor of the Bandwagon, asked that more attention be paid to sending in changes of address, as remailing the Bandwagon is very expensive.

Chappie Fox suggested that one issue of the Bandwagon each year be entirely devoted to the story of one circus currently on the road, but that this circus was not to be considered as "Circus of the Year".

Ned Aitchison of Columbus, Kansas, expressed his appreciation to the society for its part in the dedication of the Merle Evans Museum at his home.

Ollie Miller of Peru, Indiana, extended an invitation to have the 1962 Convention in Peru and advised that the "Circus City Festival" would advance its dates to coincide with such convention. This was taken under advisement.

Don F. Smith of Detroit, Michigan, presented a motion that a resolution be sent to the Kelly-Miller Circus expressing approval of their policy in regard to circus fans. Frank Van Epps seconded the motion, and it was passed, with the amendment that President Pfening would reword the resolution as presented and send it on.

There being no further business, the meeting adjourned.

Robert C. King
Secretary, C. H. S.
By A. W. King

87 C.H.S. MEMBERS AND GUESTS ATTEND JOPLIN CONVENTION

FLORIDA

Col. William Narramore

ILLINOIS

Selwyn Savage
Paul Ingrassia
Steve Seipp

INDIANA

Raymond White
Mr. and Mrs. Mel Olsen
Jerry and Larry Olsen
Mr. and Mrs. Robert King
Dr. and Mrs. George Meeker
Mr. and Mrs. O. E. Miller
Gene Weeks

KANSAS

Mr. and Mrs. Paul Van Pool
Mary Van Pool
Albert Barnard
Jim McRoberts
Mr. and Mrs. Ned Aitchison
Mr. and Mrs. Louis Shanks
Bette Leonard
Julian Jimenez
Mr. and Mrs. Johnny Marietta
Mr. and Mrs. William Hamlet

LOUISIANA

Mr. and Mrs. Percy Osborne
Hardy O'Neal

MICHIGAN

Don F. Smith

MISSOURI

Harry Baltzell
Marvin Busch
David Cash
Mitch White
Moxey Hanley
Mr. and Mrs. Earl Allen
LaRoy Redding
Hans Dulle
Herbert Hoyt
Hise Greene
Foy Cooke
Everett Eslinger
Rolla Stephens and guest

OHIO

Albert Conover
Mr. and Mrs. Richard Conover
Lloyd Bender
Fred D. Pfening, Jr.
Eddie Jackson

OKLAHOMA

Grover Bigger
Mr. and Mrs. Harold Fields

PENNSYLVANIA

Mr. and Mrs. Robert Grover
Bobbie and Debbie Grover

TEXAS

Leonard Farley
Mr. and Mrs. Tom Scaperlanda
Homer De Golyer
Tommie Randolph
Mr. and Mrs. A. M. Cauble

WISCONSIN

Mr. and Mrs. Mitch Gorrow
Mr. and Mrs. Frank Van Epps
Mr. and Mrs. Sverre Braathen
Chappie Fox

ALSO

Gil Gray
Cleo Plunkett
Mr. and Mrs. Dave Hoover
Mr. and Mrs. Charles Allen and daughter
Billie Burke
Buckles and Barbara Woodcock

1961 Circus Historical Society Convention

JOPLIN, MISSOURI, AUGUST 3-4 AND 5, 1961

By Bob King in collaboration with Agnes King

The 1961 Convention got underway on the morning of August 3, 1961, with registration in the lobby of the Connor Hotel, in Joplin, Missouri. Quite a number of members were on hand early, and all were quite ready for the trip to Columbus, Kansas for the dedication of the Merle Evans Museum, in the home of Mr. and Mrs. Ned Aitchison. Probably fifty persons went by chartered bus and private car to Columbus.



PRESIDENT'S BREAKFAST

Agnes King, Dick Conover, Chappie Fox, Fred D. Pfening, Jr., Bob King, Bette Leonard, Sverre Braathen

They were greeted by Johnny Marietta's calliope and other vehicles at the edge of town and escorted to the Museum.

Johnny Marietta's popcorn wagon was very much in evidence, and Frank Van Epp's joined with the local High school band to keep things popping until their ceremonies were started at 10:30 a. m. Sverre Braathen gave a very informative talk on the life of Merle Evans, and others spoke briefly, including Don F. Smith, Bette Leonard and Chappie Fox. Fred D. Pfening, Jr., President of C. H. S. and Mayor Leo Taylor of Columbus, Kansas cut the ribbon opening the museum. 200 people were on hand for the dedication and during that first day 1,007 people visited the Museum. After the dedication, the C. H. S. members visited the Columbus State Bank and were escorted thru and given souvenirs by Mr. William Hamlet, manager of the bank. Merle Evans is a director in this very modern bank. A luncheon was held at the Hotel at noon, which featured family style service including fried chicken and "Indiana corn, brought from Arkansas" for the affair. It was revealed that both Fred Pfening and Frank Van Epp's were fond of this delicious corn on the cob. The bus took a different route back to Joplin and included a stop at the Columbus newspaper office, and newsboy George Meeker picked up his supply of papers and sold them on the bus. A stop was also made to a park museum which contained many mineral specimens.

While these people were in Columbus, registration was still going on at the Hotel and a number came in at this time. The folks who went to Columbus did not get back to Joplin until 3 p. m.

At 7 p. m. on Thursday night, the President's reception was held on the Roof of the Connor Hotel. After the usual punch and cookies, we had movies shown by Tom Scaperlanda. All of these movies were of circuses of by-gone days. We saw many shows, and many performers that many of us had seen in our early years, as well as later ones. After Tom had shown his films, others who were present, showed movies of their own.

A feature attraction on Thursday night, was posting circus paper in the lobby of the Hotel. Gil Gray had purchased a lot of paper from Central Show Print. Gil Gray, assisted by Bob King, Cleo Plunkett and other members of the Gil Gray Circus, covered the walls and columns in the lobby, as high as they could go, with the help of a 10-foot ladder furnished by the genial and willing hotel manager. When the members came down from the roof, their surprise and astonishment is beyond description.

On Friday, August 4, the President and Director's breakfast, got the show on the road. In attendance at the breakfast were Pres. Pfening, Vice-president C. P. Fox, Secretary-Treasurer King, and Bandwagon Editor Agnes King; Past Presidents Don F. Smith and Bette Leonard and Directors Sverre Braathen



LADIES' LUNCHEON

Ferrol Meeker, Evelyn Van Pool, Larue Osborne, Fritzie Conover

and Dick Conover. Host for the breakfast was Paul Van Pool. A number of things were discussed at this affair, mostly about the future policies of the Society.

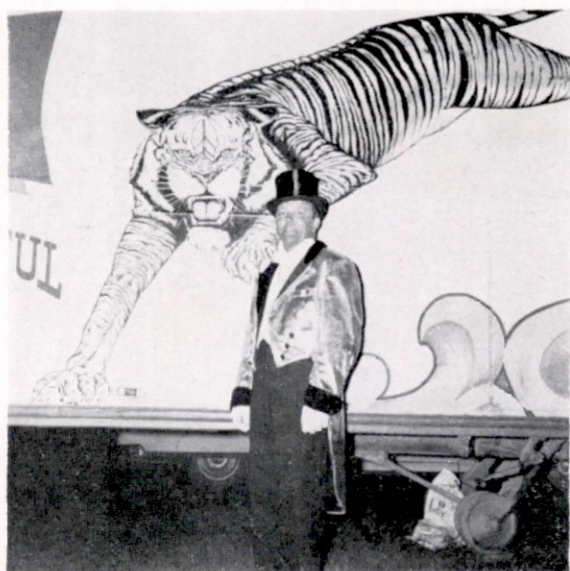
At 10 a. m. Ferrol Meeker of Peru, Indiana, presented her paper on "The Circus in Indiana". A very appreciative audience was in attendance, and its for sure that many of us learned a lot about Ben Wallace and his "didoes".

After this, at 1 p. m. the Ladies left by bus for the Mickey Mantle Motel for their luncheon. Before luncheon we were escorted thru the Motel and saw Mickey's own suite and the Dug Out. Our lovely hostess Evelyn Van Pool had gone out of her way to make this a gracious occasion. Each lady received

a pottery vase and flowers to take home with her and Mrs. Harold Field took home the beautiful centerpiece as a door prize.

Then the Banquet; This, too, was held on the Roof of the Hotel Connor. Such food and such service we have never before enjoyed. At this point it seems only fair to express appreciation to Steve Howard, Manager of the Hotel Connor, as well as to all his staff for their graciousness and favors beyond their duty. Time was allotted to Museum representatives to speak which included Leonard Farley, Chappie Fox, Bill Narramore and O. E. Miller. A Certificate of Appreciation was given to Gil Gray. The Eastman Kodak Company presented a very informative slide presentation on color photography, and after this again movies were shown. As usual our good friends Dr. H. H. Conley had sent in circusiana for give away prizes, and these and other gifts were highly prized by those lucky enough to receive them. The highlight of this affair, was arranged by our good member Rolla Stephens. He had secured a local artist, Robert Higgs, to sketch a clown head using Paul Van Pool as a model. A drawing was held and believe it or not Paul Van Pool won his own clown portrait. Being the gracious host always and with true southern hospitality he presented the portrait to Mrs. Robert Grover who had expressed the idea that it would certainly enlighten the Dunmore Methodist Church parsonage. Everyone there was enthralled by the gesture.

After the banquet, everyone went down to the lobby to take down the paper that had been put there. It is merely a record of fact, that the paper that had taken 3 hours to put up—with the help of a ladder—was taken down in 15 minutes



A NEW CHS MEMBER
Cleo Plunket, General Equestrian Director, Gil Gray Circus

—and NO LADDER. Not one sheet was torn, and happily—no harsh words spoken. Several members became the owners of some very rare lithos—including some from the Dailey Bros. Circus.

Saturday—Ah Saturday! It was our Circus Day. We went early—we stayed late. Reams of pictures were taken; many old friendships were renewed; many new friendships were made. A feature of the Matinee was a comedy bit—featuring a dog

and a Graflex. We sat in a body at the nite show—and enjoyed it like a bunch of kids at their first circus. Busses made round trips from the Connor Hotel to the circus grounds. There were too many outstanding acts in the circus for us to go into great detail about them. Let us suffice it to say that all acts were of A-1 quality—and all were enjoyed to the utmost of our ability.

All during the convention Johnny and Helen Marietta provided entertainment for the downtown Joplin area with their



AND SO GOODBYE
Paul Van Pool And Gil Gray At The End Of A Splendiferous Convention

calliope bursting forth true old circus music and their shiny popcorn wagon displayed proudly in front of the Hotel. Many of the conventioners visited the Marietta's at their home in Pittsburg.

In closing, no story of this convention would be complete, without a word of appreciation Paul Van Pool, Rolla Stephens, Hise Green, Harold Fields, Harry Baltzell, Foye Cooke, Herbert Hoyt and last but not least our good hostess Evelyn Van Pool. They had absolutely thought of everything. Nothing was left undone. We must give thanks to LaRoy Reding and Steve Seipp for their untiring efforts in running errands and taking care of the unexpected details, that came along. Our further thanks to all city officials of Joplin, to a number of merchants, and especially we must mention LaRoy Reding's Mother, who came to our aid at a crucial moment.

The usual late discussions went on until the wee hours of the morning, and so ended another successful Convention.

WE WANT TO SEE YOU—
AT ? ? ? ? ? IN '62

Full Page Picture on Page 18 is of David Hoover and Tommy. Dave is a feature attraction with the Gil Gray Circus. Tommy, weighing 725 pounds, is said to be the largest lion in captivity. The act is working in an especially designed aluminum arena.

John A. Strong Circus

By Douglas Lyon

For Many years, this small circus has been playing the state of California, as the smallest tented circus in the United States.

It's big top is a 40' round with 1 20' middle piece. Four sections of seats, 5 high, surround the one ring. The side poles have been painted candy-stripped.

Also carried on the show is a 20'x40' tent used as a menagerie for the animals.

The show owned animals consist of a chimp, Toby Tyler; three ponies, Tiny Tim, Prince Charles, and Major Mite; and five dogs, Black Beauty, Copper, Smokey, Skippy, and Ginger. These all being exhibited in the Menagerie tent before and after the show.

The show's truck line-up is listed as follows with color scheme:

1. #38—Red Studebaker—Seats, Props, Ring curb, side-wall, and Concessions.
2. #11—Orange Trailer—Clown sleeping quarters.
3. #26—White Chevrolet—Carries dogs and chimp.
4. # 7—Red and White trailer—Hauls ponies and canvas.



Clown Larry Taniel, Ken Willer (Fritz Hans), Toby Tyler, and John A. Strong, Jr.



Capt. Merrill Heuer's Cage Trailer

Left in winter quarters is a white concession trailer used in the Los Angeles area dates. The Strong's also have a station wagon and house trailer that travel with the show.

Capt. Merrill Heuer owns a yellow truck which hauls his buffalo and pony and a 28' yellow trailer with four sections for his wild animals. Capt. Heuer owns a North American Bison called Geronimo; a pony Apache; a timber wolf, Fang; and two lions, Major and Scrapper.

The show is presented in one ring in the tent with the wild animal cage in the backyard behind the tent. The steel arena is 20 feet in diameter and 10 feet high and is made up of twelve five foot sections. These sections are carried under the cage trailer.

The program is listed as follows:

1. Chimp Act—Toby Tyler and John Strong.
2. Clown—Larry Taniel.
3. Dog Act with Larry Taniel and John A. Strong.
4. Fritz Hans—Juggling and Roly Boly.
5. Capt. Merrill Heuer and his lion, Major.



Big Top

6. Clown unicycle and juggling—Larry Tariel.
7. Pony Act with John Strong.
8. Fritz Hans—Balancing and hand stands.
9. Clown—Larry Tariel & John Strong.
10. High Diving Dog, Black Beauty.
11. Capt. Merrill Heuer and his Buffalo.

Ken Willer goes by Fritz Hans.

The show is given free at shopping centers and fairs and for other dates, it sells tickets.

The show has had continued good business this season and the Buffalo and free menagerie are proving to be very popular with the people.

The route for the Show this season is as follows:

June 9-17—Bakersfield, Calif.

June 21—Dos Lalos, Calif.

June 22—Los Banos, Calif.

June 23-24—Riverbank, Calif.

June 29—Fairway Park Shopping Center.

July 1—Hayward, California.

July 2-15—Pleasanton, Calif.

July 19-28—Santa Rosa, Calif.

August 2-6—Yuba City, Calif.

August 7-9—Turlock, Calif.

August 10-13 Petaluma, Calif.

August 14—Napa, Calif.

August 15—Sonoma, Calif.

August 17-19—McHenry Shopping Center, Modesto, Calif.

August 23-26—Roseburg, Oregon.

September 1-9—Salem, Oregon.

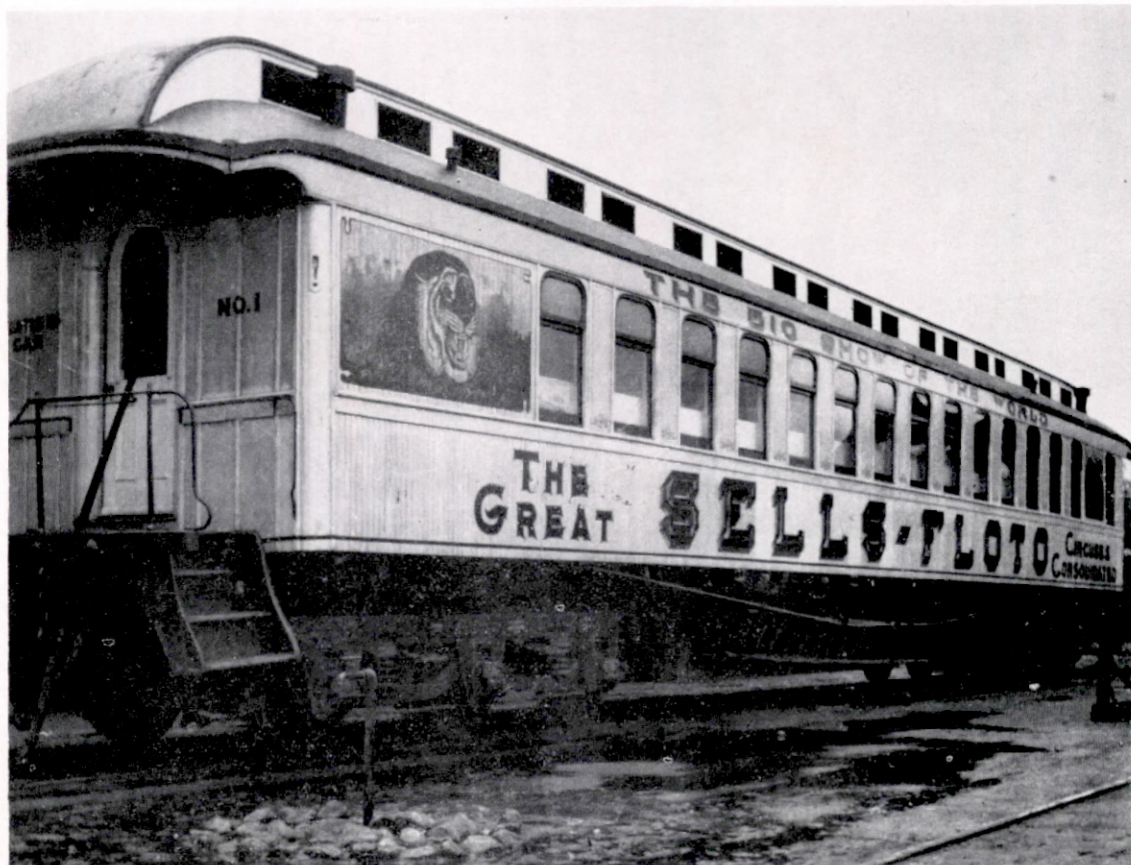
September 12-18—San Jose, Calif.

October 6-15—Fresno, Calif.

After October 15, the show will return to it's Thousand Oaks quarters and start playing schools and shopping centers in the Los Angeles area for the rest of the winter.

All photos by author, taken at Pleasanton, Calif.

Charlie Puck's Old Time Snapshots



This photo of the Sells Floto Ad Car No. 1 was taken at Los Angeles, March 24, 1908.
Sells Floto "The Big Show of the World" played Los Angeles April 5, 6, 7, 1908.

Hoxie Bros. Circus, Season 1961

Reviewed at Bridgeport, Pa., July 10

By Wm. Elbirn

The rumbling of a circus contracting battle that erupted this season belittles anything seen in recent years on the Eastern seaboard. Attempting to fill the void left by the Ringling show circuses of all sizes have filled the East from Maine to Florida. Beatty-Cole, Wallace, Hunt, Beers-Barnes and King all made the Spring dates up the coast and around Philadelphia until Memorial Day and then headed for New York and the New England states there to be joined by both Kelly-Miller and Mills.

Also joining in the contest is a revived show, not seen for several seasons, Hoxie Bros. Circus owned and operated by L. B. "Hoxie" Tucker. This smallie struggled through a wet Spring after opening at Adele, Ga., on April 8 then when the larger shows left the area, finally hit a solid two months of business in Pennsylvania and New Jersey.

Mr. Tucker has a small but efficient staff includes Edw. Mathers and "Doc" Bartok, of med show fame, contracting; Sam Warren, purchasing agent and utility; Mrs. Bartok, treasurer, Mrs. Tucker, inside reserves; Frank Silverlake and Leonard Grain, big top; Carl Nelson, concessions and Lee Bradley, annex.

The show owned equipment is painted in lavender and lettered in red and moves on the following six pieces: semi, big top poles, seats and marquee; semi, bull, 6 liberty horses and donkey; semi, office, concessions and sleeper; straight bed, light plant and mechanical; straight bed, big top canvas; trailer, cookhouse, pulled by light plant truck. All equipment is in excellent condition. There are several pieces of privately owned equipment in the backyard including two trucks and trailers of Lee Bradley's that carry the annex and stock.

The show is heavy on lead stock and includes a bull, 12 year old Dinah, and a six up liberty group, both purchased from Bill Morris, brahma bull of Dave Woods, donkey and about ten horses belonging to others on the show. A very impressive array of horse flesh for a show of this size.



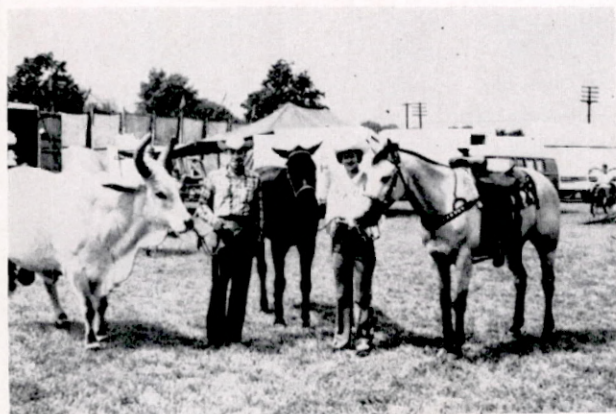
Elbirn Photo

Ticket Wagon, Hoxie Bros. Circus



Hemphill Photo

Big Top, Hoxie Bros. Circus



Elbirn Photo

Dave Wood and Doris Morris with Concert Stock, Hoxie Bros. Circus



Elbirn Photo

Evy and Marguerite Caroly, Hoxie Bros. Circus

The canvas includes a sixty with three thirtys of push pole construction for the big top, a twenty by twenty marquee and a canvas fly over the cookhouse. A larger big top is in order for next season. Bradley's annex is also a twenty but has a larger area enclosed by sidewall.

The midway lineup has pony ride, office, corn and cone joint and floss joint down the left, novelty stand in the center and a large bannerline and annex on the right. The midway appearance is fine except that the joints could stand a little flashing up.

Ducats go for \$1.00 and \$.50, reserves, annex and concert all are priced at \$.25. A modest price list for a modest show that has made friends through it's clean operation plus the fact no phones are used and the sponsors can make a real dollar through a very liberal percentage deal. I have been on the lot several times when the sponsors wanted to wrap up the deal for next season after pocketing a percentage that made me wonder how other shows could repeat, after being exposed to their financial dealings. This one sends everyone home happy.

Seating has blues on both front and back end, seven high, seven high reserve planks on long side and a section of seven high reserve planks plus the bandstand flanking the back door on the short side. Back door curtains and reserve seat maskings are in blue and yellow. Center poles are metal telescoping type, quarter and side poles are wood and painted white. Lights are four bulb clusters on each center pole and powered by two Chryslers, one a 7½ kw and the other a 5 kw.

The performance runs about 75 minutes and varies slightly from day to day. The listing on this day ran as follows:

1. Spec
2. Evy Karoly, principal riding
3. Clown bottle gag, Frank Chesire
4. Dogs & Monkeys, Jeanette Silverlake
5. Web, Christy Haupt
6. Clown gag, Frank Chesire and Onions Bradley
7. Roman rings, The Silverlakes
8. Riding mechanic, Lee & Hazel Bradley
9. Concert announcement
10. Knockabout comedy, Onions Bradley
11. Swinging ladders, Christy Haupt & Jeanette Silverlake
12. Marguerite Karoly, six horse liberty act and specialty horse
13. Bull, Dinah, presented by Frank Silverlake

The concert is presented by Chip & Doris Morris with posing and dancing horses with Dave Wood and his brahma and mule providing comedy relief. Onions Bradley also does whip cracking.

Fans are always welcomed on the lot and Mr. and Mrs. Tucker are very genial hosts. This show should make a lot more friends before closing into Miami quarters, probably in late November.

1911-Old & New Circus Photos-1961

14 Forepaugh-Sells Circus Parade -----	1911	\$2.50
12 Hagen Bros. Circus -	1961	1.75
12 Circus World Museum -----	1961	2.00
14 Kelly-Miller -----	1961	2.25
10 Famous Cole Circus	1961	1.50
16 Royal American Shows -----	1961	2.50
9 R. B. & B. B. -----	1961	1.50
12 Hunt Bros. -----	1961	1.75
10 Gollmar Bros. approximately 1905-1916		1.85
16 Mills Bros. -----	1961	2.00

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\$1.00 will get your own 18 page Catalog and 10 Cole Bros. Circus Photos, 1949.

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Send for list covering about every possible circus.

WHAT DO YOU NEED?

Frank L. Van Epps

Box 59,
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TREASURER'S REPORT

Circus Historical Society

JULY 1, 1960 TO JULY 25, 1961

CASH ON HAND JUNE 30, 1960 ----- \$1,676.74

RECEIPTS

Dues -----	\$2,959.15	
Subscriptions to Bandwagon -----	355.50	
Old Bandwagons Sold -----	244.65	
Bandwagon Ads -----	320.25	
Christmas Ads -----	110.75	
South Bend Convention Receipts -----	1,052.00	
Miscellaneous Receipts -----	38.56	5,080.86
		<hr/>
		\$6,757.60

DISBURSEMENTS

Bandwagon Printing -----	\$2,162.41	
Bandwagon Cuts -----	594.78	
Bandwagon Postage -----	250.47	
South Bend Convention Expense -----	976.82	
Stamps and Other Postage -----	232.99	
Flowers -----	20.00	
Buttons and Envelopes -----	75.27	
Miscellaneous Printing -----	67.46	
Miscellaneous -----	36.22	
		<hr/>
Total Disbursements -----		\$4,416.42
		<hr/>
BALANCE JULY 25, 1961 -----		\$2,341.18



FOR YOUR CIRCUS COLLECTION

ONE SHEET LITHOGRAPHS

Ringling-Barnum	
1937 Pigmy Elephants ----	2.00
1938 Gargantua (three styles) --	2.50
1938 Frank Buck Portrait --	2.50
1944 Liberty Bandwagon ----	2.00
1931 Chariot Race (two styles)	2.50
1930s Heads of Ringlings & Barnum & Bailey ----	2.50
Hagenbeck-Wallace	
1935 Two Giraffes, very nice vertical ----	2.50
1934 Herald on horseback telling of Parade ----	2.50
1933 Dorothy Denton on Trapeze, very nice ----	3.00
1938 Wild West Champions	2.00
1933 Fine Clown with Donkey	3.00
1912 Extremely nice Clown Bill with group of pictures on poster ----	8.50
1935 Fine Tiger Head ----	2.50
Cole Bros.	
1935 Girl on horse, beautiful old-time style ----	3.00
1935 Harietta, equestrienne, old-time style ----	3.00
1935 Lot scene tents, old-time style ----	3.00
1935 Clyde Beatty in cage (three different styles)	3.00
1935 Train unloading ----	3.00
1935 Circus of All Nations, spec. and flags ----	2.50
1935 Boat Unloading ----	3.00

1935 Two Hemisphere Bandwagon and Parade ----	2.50
1935 Mrs. Clyde Beatty, tiger and elephant ----	3.00
1935 Clown Band, also Beatty name in title ----	2.00
1935 Fine old-time style menagerie ----	2.50
1935 Jennie O'Brien, horseback rider ----	2.00
1940 Nelson Family, old style	2.00
1935 Four Girls standing on Wagon Tongue ----	2.00
1935 Jumbo the Second ----	2.50
1935 Allan King in the Big Cage ----	2.00
Robbins Bros.	
1938 Menagerie ----	2.00
1938 Fine litho of Hoot Gibson ----	2.00
1938 Train Unloading ----	3.00
1938 Faces of four Robbins Bros. ----	3.00
1938 Hamid - Morton - Beatty, Beatty in Cage	3.00
Tom Mix	
1937 Inside the Big Top ---	2.50
1937 Wire Walker, also Mix picture ----	2.00
1937 Jungle Oddities ----	2.50
1937 Wonderful view of Mix and Child ----	2.50
1937 The Flying Arbaughs. ---	2.50
1937 Mix and Tony, heads only ----	2.50
1937 Great Portrait of Mix	2.50

W. L. Main	
1937 Wire Act ----	2.50
1937 Animal Act ----	2.50

Downie Bros.	
1936 Girl standing on Horse	2.00
1936 Portrait of Charles Sparks ----	2.00

PROGRAMS

Barnum & Bailey 1908 ----	7.50
Barnum & Bailey 1914 ----	6.00
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Gentry Bros. 1928 ----	3.50
Hagenbeck-Wallace 1914 ---	6.00
Hagenbeck-Wallace 1927 ---	3.50
Hagenbeck-Wallace 31-32 ea.	2.50
Hagenbeck-Wallace 33-34-35	2.25
Miller 101 Ranch 1914 ----	6.00
Miller 101 Ranch 1925 ----	4.00
Miller 101 Ranch 1928 ----	2.50
Ringling Bros. 1915 ----	6.00
Ringling-Barnum 1922-23 ea.	6.50
Ringling-Barnum 1928 ----	5.00
Ringling-Barnum 1930-32 ea.	4.50
Sparks 1927-31 ea. ----	2.00

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Cole Bros. 1937 ----	9.00
Cole Bros. 1941-1943 ea. ---	2.00
Downie Bros. 1927 ----	7.00
Howes Gt. London 1920 ----	8.50
Walter L. Main 1920-21 ea. ---	10.00
Tom Mix 1937 ----	3.00
Ringling Bros. 1892 ----	20.00
Ringling Barnum 1937-38-39 ea. ----	3.50

NOTE: Orders being accepted for 1961 Beatty Route Book \$2.00. Publication Date Nov. 10th.

List No. 16

Checks or Money Orders acceptable.

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